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WELLESLEY

COLLEGE News



Vol. LIX

WELLESLEY COLLEGE NEWS, WELLESLEY, MASS., APRIL 29, 1966

No. 23

'66 And The Arts' Threatens To Squelch 'Creativity Tirade'



Rehearsal of Ellen Jaffe's play for '66 and the Arts; l. to r.: Kay King '66, Wayne Scott, and Amy Bright '66

Photo by Karin Rosenthal

by Estelle Stevens '68

Innovation and originality are the key words to describe "66 and the Arts" to be presented in Jewett Auditorium on Friday and Saturday, April 29 and 30 at 7:30 and 8:00 p.m. respectively.

The program, originated six years ago, is designed to present the variety of talents in the senior class ranging from drama to dance, from poetry to painting. Although there was some opposition to continuing the program this year because of difficulties and last-minute planning in the past, program chairman Bo Thorne maintained a "show must go on" attitude. Preliminary planning and organization began last fall. The final result is that over a quarter of the class will participate.

Anti-Creativity

According to Bo, this year's program will not be limited to '66 and the arts, but will include displays, projects and 350 and 370 papers from all fields.

"It is an opportunity for expression," she states "for giving something to Wellesley as a class." Perhaps, she adds, it will quiet some of the "creativity tirades" of those who "complain and theorize" about the lack of creativity at Wellesley "rather than work." It proves that the people who "want to, do things" on a non-academic level.

Jaffe Drama

Opening "66 and the Arts" will

be a one-act play written by Ellen Sue Jaffe entitled **Making One's Fortune**. This is the second of Ellen's plays that has been produced. Based on a quote from T.S. Eliot's **Waste Land**, it is a drama playing with time and people's superstitions. The cast will include Chris Brooks as Nick; Nancy Ober as the Fortune Teller; Kay King as Mrs. Shamaver; Amy Bright as Pat; Wayne Scott as Stephen; and Karen Ahern as the Elderly Woman. Eileen Kohl will direct; Nancy Felder is stage manager; Ann Schultze is stage manager; Margie Holley is in charge of lights.

Dance Trio

Making One's Fortune will be followed by a humorous dance routine, "Nursery Suite." The dancers will be Heidi Dalzell and Chris Ditmeyer.

A short story by Bo Thorne, "Interlude," will be read by Nancy Felder. The story won the Joan Masefield Prose Prize last year.

A reading of June Milton's one-act play in verse, **When Love Grew Upside Down**, will conclude the program. According to Bo, the play is

Continued on page five

College Mails '70 Acceptances

April 20 may have passed by Wellesley relatively unnoticed, but for thousands of high school seniors across the country it decisively marked the end of a long period of anxious anticipation. Letters admitting 4,476 successful candidates out of 12,758 applicants to the Seven Sister colleges were mailed a week ago Wednesday. Approximately 2,886 of those accepted, with varying degrees of eagerness will descend on the Seven in the fall.

Wellesley itself accepted 653 out of 2,390 applicants, aiming for a class of 480. About 39% of the class, or 190 students, were admitted under the Early Decision Plan in November. Over 100 candidates were rejected in February.

Decrease in Applications

In comparison, 2,442 candidates applied for admission to Wellesley last year, of whom 616 were admitted. The decrease in the number of applications this year was reflected in the statistics for the Seven Sister Colleges as a whole. Only Mount Holyoke recorded more candidates in 1966 than in 1965.

This hardly means that the women's colleges are a dying institution, however. The downward trend is entirely consistent with the birth rate of 17 and 18 years ago. Our colleges and universities can breathe only a temporary sigh of relief. The post-war generation is no longer hitting the campus, but a sharp increase is expected again in 1968.

High Standard

In characterizing this year's applicants, Miss Elizabeth Verney, Admissions Director at Bryn Mawr College, expressed the sentiment of her colleagues: "This year's applicant group is exceedingly strong. What has impressed me most is that so many of these students set very high standards for themselves, and, contrary to general opinion, work hard, less from pressure to get into college than for the sheer pleasure of learning. Would that we could accept them all!"

Mrs. Margaret W. Stimson of Radcliffe added that in addition to their

fine academic preparation, today's students also seem particularly aware of the world about them and are deeply committed to ideals of political and social equality.

Low Income Families

Miss Barbara M. Clough, Director of Admission, described the particular class which will be entering Wellesley next fall as "a very well-qualified group with excellent credentials" and "a good representation of the country." "In short, everything we want."

Miss Clough commented that the most-dramatic increase is in the number of qualified candidates from low income families. "In 1965 4% of the financial aid grants offered by the College were awards of full fee and 32% were more than \$2,000. This year 12% of the awards granted cover the full fee and 32% are more than \$2,000. A number of these students from families with low incomes will be partially assisted by the new Federal Opportunity grants," stated Mrs. Joseph Sullivan, Wellesley's Financial Aid Officer.

Foreign Students

The class of 1970 reflects a greater diversity of educational backgrounds than in previous years. Out of the 1,327 schools which presented candidates, 246 had not previously had a candidate apply for admission to Wellesley. "Both 'old' and 'new' schools are fairly evenly distributed

throughout the country; the largest number of new schools are located in the mid-east," stated Miss Clough.

The foreign student applicant group represented 30 countries and 33 different schools, 23 of which were new to Wellesley. Ten foreign students were accepted for the class of 1970, and all ten have already accepted Wellesley.

Increase in Negro Applications

Negro applications and admissions to the Seven Sisters continue to rise, and this year 45 students who identified themselves as Negro applied to Wellesley, of whom 16 have been accepted. However, out of the 14 Negroes accepted last year, only six came. Here as elsewhere one encounters the problem of multiple applications.

Miss Clough said in conclusion that the Admissions Committee looks for the "well-rounded class," "students with a diversity of backgrounds, and all types of individuals." She emphasized that they were interested in the creative and talented girl, "not just the well-rounded citizen-type girl." The Committee uses the waiting list to balance the class if there are any gaps after acceptances are in.

Successful candidates must make the big decision by May 2 and Miss Clough hopes a class of 480 will result. What happens if she has miscalculated? Well, "it hasn't happened yet."

Chapel Prepares Fry Play; 'Lady's not for Burning' Due

by Wendy Moonan '68

Members of the faculty and students will present this year's chapel play, Christopher Fry's **The Lady's Not For Burning** on Wednesday, May 4 at 7:30 p.m. in Houghton Memorial Chapel.

"Christopher Fry," remarks director Nancy Heller '67, "is one of the few good contemporary playwrights who writes in verse. 'What a wonderful thing is a metaphor,' says Thomas; and this play proves that Fry truly understands the meaning of this line. Poetry in dialogue is sometimes difficult to execute because it seems unnatural. But Fry has made the gift of language inherent in the characters of Thomas and Jennet and this helps illustrate their superiority over some of the other characters in the play."

The play is set in a 15th century English town where witch hunts were customary excitement. George Stambolian, instructor in French, as Thomas, insists that he is the Devil and should therefore be hanged. But in spite of his disgust for the world, he is tempted back to life by Jennet, Allyne Ross '67, the unjustly accused witch.

Witch Hunts

The Mayor, Hebble Tyson, is played by John Cooper, instructor in history, and is one of the more prosaic figures. He is joined by Tappercoom, Kenneth Kuntz, assistant professor of biblical history, in a plan to fabricate enough evidence for a conviction. Completely oblivious to everything going on is Tyson's sister, Margaret, Karen Avakian '67. The witch hunt troubles her only to the extent that it interferes with her plans for a dinner party.

Idiosyncratic Characters

The sub-plot of the **Lady's Not for**



George Stambolian, Allyne Ross '67, and E. Duncan Aswell rehearse for **The Lady's Not for Burning**.

Photo by M. E. McDaniel

Burning concerns the marriage of Alison Eliot, Kate Toll '68. She is promised to Humphrey, played by Duncan Aswell, assistant professor of English, but his brother Nicholas portrayed by Owen Jander, assistant professor of music, supports his claim to her with astrological evidence. Alison, who finds men "strange," prefers the sensitive clerk, Richard, played by Philip Phibbs, assistant professor of political science.

"All the characters," comments Nancy, who also directed Junior Show, "are engagingly idiosyncratic. Margaret is slightly scatterbrained, Humphrey is lecherous but lovable, and Thomas is ironically sentimental in his protestations against sentimentality and love. The objective is to convey the eccentricities which make these characters so interesting and humorous."

"Enjoyment," adds Diana Wolfe '68, Chapel Play chairman, "is the key to the play. Fry's theme is not ponderously profound. He is concerned rather with expressing an appreciation of the worthwhileness of life even for cynics like Thomas."

Death by Thinking?

Film to Provoke Reaction

"A film is made to create reaction," maintains Sweden's controversial author-director, Ingmar Bergman. The creator of such complex iconographic films as "The Silence," "Wild Strawberries," "Through a Glass Darkly," he feels that a good film will either attract or repel the viewer. If the viewer remains unmoved "the film is an indifferent work and worthless." By its creators' standards, "The Seventh Seal" excels.

The film, produced in 1956 in Sweden, will be shown under the auspices of the Film Society on Saturday, April 30 at 7 and 9 p.m. in Pendleton Hall. Of Bergman's style and of this picture in particular Pauline Kael has said: "Audiences trained in more rational philosophy still respond emotionally to Bergman's kind of mysticism, his searching for 'the meaning of life,' his fatalism, and the archaic ogres of childhood and religion. . . . He is an artist who moves the audience deeply by calling up their buried fears and feelings."

"Buried fears and feelings" are the text of "The Seventh Seal," a symbolic drama based on the Christian apocalyptic vision and placed in 14th century Sweden. The knight,

Continued on page seven

The inclusive fee at Wellesley College will continue to be \$2800 for 1966-1967 but will be increased by \$300 for 1967-1968. President Margaret Clapp has notified the parents of students who will be affected by the increase.

She stated that, at the same time, financial aid funds will be increased so that students who meet the usual standard of the Committee on Scholarships and who need financial assistance will continue to receive aid to the full extent of their need.

Miss Clapp wrote the parents: "We regret very much having to increase the fee for 1967-1968, but rising costs and the importance of maintaining excellent instruction and equipment for learning compel the action."



Dean of the Class of 1970 will be Joan Barker Melvin, President Margaret Clapp announced at honors convocation last Thursday, April 21. Mrs. Melvin will take the place of Martha E. Francois, present Dean of the Class of 1968.

Mrs. Melvin, who will be an instructor in biology at Wellesley, graduated from Wellesley in 1947 and received her Ph.D. in zoology from Boston University. She has three children, ranging in age from 8 to 14 year old.

EDITORIALS

Not Just a 'Happening'

The Wellesley Film Festival was more than just a "happening"; it was an occasion. Carefully planned and organized by the Film Society during the past few months, the festival proved itself a whole considerably greater than the sum of its parts: more astounding than simply the showing of the best of an incredible "one hundred and eleven student-made films from forty-eight schools," more exciting than even the securing of Robert Gardner, Peter Chermayeff and Paul Lee as judges guaranteed, and more unique than the extraordinary notion of a film festival at Wellesley might have seemed several months ago.

The panelists Saturday night pointed out that few of the films had the polish and sophistication of technique, the mastery of detail, or the consistency of form and medium which American movie-goers have come to expect from good films. Yet the peculiar sort of agony which this observation caused for special guest and panel member Al Capp was conspicuously absent in the reaction of the generally enthusiastic audience. Eliot Noyes, creator of one of the prize-winning films and also a member of the panel, fortunately found at least satisfactory words to answer Mr. Capp's perhaps justified but nevertheless singularly ill-phrased and ill-timed expression of opinion. Mr. Noyes agreed with the undeniable fact of the films' generally unprofessional quality but noted that the films not only did not claim professional competence but would have been pretentious to have done so. He reminded the audience, the panel, and perhaps most specifically Mr. Capp that the films were made by students whose chief occupation was not film-making but studying.

Mr. Capp's criticism, however, illustrated a problem that we on *News* have also found perplexing this year, the problem of the critic's role. As essentially an outsider to college life, Mr. Capp was invited to the festival, asked to give awards to movies which he did not find particularly well-done, and requested to be a member of a panel made up of people rather intimately involved not only with film-making but also with students. As an objective critic, he played his role as he saw it, with perhaps more gusto and distinctly more sarcasm than the audience and his hostesses anticipated, but nevertheless in an understandably, if offensively, detached way. The antagonism his comments invoked, however, was equally understandable because the audience and other panelists were undeniably attached to, involved with, and possessed of a vested interest in the student films.

This audience empathy then, perhaps more than anything else, signified that the festival was a success. The friction generated by the panel was not, as Mr. Capp repeatedly suggested, caused by the unwillingness of the student film-makers or the audience to listen to criticism. It rather seemed caused by the fact that the audience did not concur with Mr. Capp's views on the films or at least did not feel that he chose the appropriate time to express his opinions in the way in which he expressed them, making disparaging if amusing comments about the films, for example, as he handed them first prize awards. Evidently the audience shared Mr. Gardner's admiration for the student film-makers who had in his words, "the courage not just to talk about something but to do it."

It would seem, then, that the student film-makers, rather than shrinking from judgment and criticism, were willing to put their creations, their failures, as well as their successes, on display. If those student film-makers who traveled great distances did so just for the prize money, they deserve our derision for their limited knowledge of economics; if they came all the way to Wellesley merely to hear praise and not criticism, they deserve Mr. Capp's disdain for their efforts and our mockery of their naivete; but if they came out of sheer fascination for student film-making, out of an interest in learning of their own short-comings as well as their successes, as it seems to us that most of them did, then they deserve our admiration and our applause.

Library Breakthrough.

Art and psychology students can now enjoy library facilities in Jewett and Pendleton more easily. Jewett has extended evening hours so that the art and music libraries are open between 7:15 and 10, Monday through Friday. Pendleton is open from 7:30 to 10, Monday through Friday and no longer requires a major to sign the key out. This is the first time either library has been open Friday evening; other weekend hours remain unchanged.

News thanks the administration for overcoming the complications in arranging this change to make departmental libraries more readily available to the many students who use them.

Tower Trauma

Terrified by the ogre of room fines, we of the Tower group whiled away our many idle moments at the end of Term II by cleaning our rooms, justifying our compliance with the demands of pristineness and pocketbook with "It'll be so nice for the alumnae" or "Next term I'll return to a clean start and a clean room." Our return was just as joyous as we'd anticipated — once we'd rearranged the furniture, scrubbed the spots on the rug, emptied the ashtrays, and washed out the dirty glasses left by the alumnae occupants. Struggling scholars that we are, we were glad to see the products of a Wellesley education — not the least of whose benefits is the habitual neatness taught by the inspection system.

Pans Program

(Editor's Note: The following letter is a copy of a statement addressed to Miss Clapp regarding the new Guest Graduate Program).

Dear Miss Clapp:

I am writing you at the request of Miss Frisch, who thought that you would be interested in my views concerning the revision of the Catherine Hughes Waddell Program.

With all due respect to the proponents of the guest graduates idea, whose good intentions are evident, I feel that the problems of the current Guest Junior Program will be intensified, not solved, by this new program.

First of all, the program begins on the premise that a graduate from the South is not on par with a Wellesley undergraduate. Although, I agree that there is a lot to be gained by spending a year at Wellesley, I could consider it a degradation of my degree to compete with undergraduates on such a basis. This program is a manifest admission of the inferiority of southern Negro colleges while asserting the superiority of Wellesley College.

Secondly, this program will appeal primarily to second rate students. Mondays, any young lady, especially a Negro, who has a good academic record in her college, will have no problem in receiving a fellowship to a good graduate school, which would appeal more to the enterprising student.

I do not believe that the program will solve any of the problems faced by the present Guest Juniors. Although the Guest Juniors interrupt their four years at their home colleges, they are, at least, living with girls of their own age and peer group; a valuable access that Guest Graduates will not have. Concerning the matter of grading, I am sure that it would be more psychologically damaging to the graduate student if she failed to compare favorably with the undergraduates, than it would be to the guest junior.

The advantages that I see in the program are: (1) it would give southern young ladies a glimpse of northeastern schools and (2) it would be an expense-free year; both of which are not potent enough to lure the serious student into a situation which will, at best, be only informative.

I think that the goals of the programs are laudable; however, I do not believe that they can be achieved by a program that is so unintentionally condescending that it neglects the personal feelings of the participants.

The Guest Junior Program and the Guest Graduate Program both have good qualities, but they are out of focus with the times. I would suggest that the efforts and expenses exhausted by them be condensed into an all out effort to recruit regular four year Negro students from all over the country. The method used by Harvard by which promising Negroes are taken out of inferior high schools and sent to prep schools for a year or two, seems to be more profitable. I would also suggest summer programs whereby Negro high school girls could attend college preparatory classes before coming to Wellesley, as an alternative to the one year programs.

Respectfully yours,
Audrey L. Thomas
Guest Junior '67

"Frivolitics"

To the editor:

Mr. Fraenkel's rhymed squawk O'er the ascendancies of the Hawk In soaring verses here resounded Raising a paean in praise of talk Sadly, on spacious hopes confounded Built on specious edifice ungrounded Poetry and politics, poetry and politics.

How may we avoid thy ethereal frivolitics?

Sincerely,
Anthony D'Amato
Instructor of Political Science

The Readers Write

Senate Review

To the Editor:

The Senate meeting a week ago Tuesday lasted so long that there was no time to give a review of the accomplishments of this year's Senate, nor was there time to give the proper acknowledgment to the Senate members, C.G. officers, and students who have spent many months as part of the most demanding year College Government has been through in many years.

Senate's piece de resistance of course was the final outcome of the Graybook was the result of research original proposal made by the Vil Juniors was embodied in a Graybook change. The successful work with the Graybook was the result of research begun early last fall by Debbie Davis and the Vil Juniors, of discussions conducted by the Sophomore Senate Representatives, of the time and concern given by interested students who came to the many Senate meetings on the Graybook and stated their ideas, and of the painstaking examination and careful thought given by all Senate members as the proposals were discussed.

The effective results of the Graybook discussions could not have come without the establishment of a distinctively new technique in Senate meetings, that of "committee of the whole" discussions. This was the first year Senate took on the character of a discussion group. Over the year there were seven such discussions on the topics of class presidents on Senate, the Judicial System, the position of Freshman Senate Rep., Elections, Calendar Days, C.G. and representation, and the Student Education Committee, each of which more or less provided a "training ground" for a constructive discussion of the Graybook. Another significant result of the discussion topics was the establishment of the Student Opinion Session now held at the close of every Senate meeting which, for the present, satisfactorily deals with the former problem of how to allow student opinion to be heard effectively in the Senate meeting itself. The plan is to divide up the various problems and questions that are recorded from each Session and give interested students a chance to research answers to them and report back to Senate; because of busy agendas this spring this procedure will begin next fall.

Other achievements of this year's College Government include a total clarification of the policies of SOFC, the establishment of a Conference Fund and a designated allocation committee mostly through the efforts of Rosemary Metrailler '66, President of Forum, a thorough review of NSA with a decision to retain our membership for the present, a closer integration of campus social work activities to provide better financing in S.O., Chapel, and Forum, a review and bringing up to date of ten years of past organization constitutions, a redefinition of the judicial system and a public explanation in the fall of its method of functioning, a rebalance of the House Councils through a shift in the librarian position, elimination of the Bureaucrats and a facilitation of the secretaries' duties, a radically greater use and vastly improved effectiveness of the position of Sophomore Senate Rep. It should also be noted that many of

the discussion sessions mentioned before yielded concrete changes in existing situations; some of the topics no doubt will be and should be discussed again, for in many areas we were able to make only a beginning toward evoking changes. Calendar Days is one such obvious example. Another achievement of the Senate meetings this year was the development of a slow, exacting, patient and thorough approach to matters that in years before were handled so fast and with such unprecise preparation that Senate was pressured into unsatisfactory compromises. One such example is that of the Graybook revisions; in years past they were presented and voted on in one meeting — this year Senate spent over two months, four meetings, considering the revision proposals; the good results show the time spent was worth the effort.

There simply isn't room to give credit to the many people who were involved with College Government's effective work this year. Two special acknowledgments must be made: the Senate members were a remarkably patient and concerned group — Senate meetings have been frequent and of long duration and have required hard and tedious thinking and discussion from the Senate members; the second acknowledgment concerns the Sophomore Senate reps — this group made itself invaluable to the functioning of College Government and became the C.G. President's right arm as well as a main supportive and contributive force to the Senate meetings — their interest and concern, enthusiasm, reliability, and willingness to perform a variety of duties for C.G. formed a significant part of a precedent setting year for College Government.

Respectfully submitted,
Louise Knight
President, College Government

Mix and Match

To the Editor:

With freshman rooming approaching, and the recent admission of the class of 1970, we think that one of the present unpublicized residential policies needs reevaluation and, in our minds, change. For several years it has been a quiet administration policy to room together (for freshman year) students of the same religion or race: Catholics with Catholics, Jews with Jews, Negroes with Negroes, Chinese with Chinese. The rationale for such a policy has been that this reduces some of the many problems that a freshman encounters when she enters college. However, while it reduces the problem of "aloneness" in a predominantly white Protestant college, it instead creates a situation in which these two girls are set apart and labelled from the beginning of their college career. We think that not only is this unnecessary, but it is also avoidable. There are a number of ways in which students of similar backgrounds on a college campus may get to know each other — but these students need not be pushed together against their will.

Sincerely,
Ann Rosewater '67
Nancy Gist '69
Alvia Wardlaw '69
Karen Williamson '69

WELLESLEY COLLEGE News

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Senate Passes Rules Revision

by Susan Sprau '68

Before relinquishing its gavel to the newly elected officers, the 1965-66 Senate voted on the Greybook changes which had been discussed during the previous three meetings. Here are some of the changes to take effect next year.

Freshman Restrictions

Freshmen are to have unlimited 1 a.m. permissions. Their overnight permission limitations will be 12 for Term I and 16 for Term II, with the additional restriction that during the first six weeks of Term I, they may take no more than two overnights per week. This year freshmen were limited in the number of 1 a.m.'s as well as overnights which they could take.

Senate will specify the overnight quota for Term III next fall, after its members have been able to evaluate how this year's Term III works out. Senate also clarified that freshmen may be given additional free overnight permissions by the Head of House during exam period, which begins the evening after a student's last class.

Modified Blanket

A modified blanket permission for freshmen will allow their parents to extend to one year the validity of overnight permission letters. At present, freshmen's parents must write a new permission letter each time their daughter takes an overnight, although they may have approved the

identical escort or destination several times before. Also for only the first six weeks will freshmen have to notify their Heads of House when taking an overnight.

Sophomore Restrictions

Next year sophomores will be permitted 2 a.m.'s along with juniors and seniors. Pending suitable arrangements for letting girls in, 2 a.m.'s are to be extended to Friday nights as well as Saturday nights. Senate also eliminated its quotas on sophomore overnights.

With respect to Friday night regulations, next year a student may entertain in her dormitory up to three male or female guests until 1 a.m. on Friday as well as Saturday nights. At present on Saturday nights, a student may have only two male guests, and on Friday nights all male guests must leave the dorm at 11 p.m. Senate passed a recommendation to Academic Council that large scale entertainment such as mixers be permitted on campus in buildings other than dormitories until 12:45 p.m. on Friday nights. This year Friday night entertainment on campus must end at 11 p.m.

Shorts in VII

Next year, students having signed out before 11 p.m., will be able to enter and leave the dormitory after 11 p.m. until they sign in for the night. This year students cannot leave the dorm after 11 p.m. Stu-

dents will be able to sign out for other dormitories on campus until 1 a.m. any night of the week.

Senate also revoked all restrictions on clothing. No longer will students be required to wear a full length coat over shorts or slacks when walking in the VII. Senate suggested the

bicycle regulations be simplified and converted to recommendations as soon as suitable wording is developed.

Senate's plans for the coming year include a radical simplification of sign-out instructions, which are to be removed from the Greybook and placed by the sign-out book. The abolition of Boston Area restrictions and the issue of driving cars are also on Senate's fall slate.

Wellesley Night at the Pops is Saturday, May 7. See Mrs. Barbara Twombly at the Info Bureau for tickets.

Interested in joining News business, advertising, or photography staffs? Call Terry Pristin, 235-6793.

Want to go 50/50 on a TWA jet?

Helen Lin to Teach Chinese, Act as New Department Head

An authentic Oriental touch will be added to Wellesley's curriculum next year, when Mrs. Helen Lin joins the college's staff as the Chinese language instructor. Favorable student response to the proposed courses in the language led to a search for a professor which ended at Yale. Mrs. Lin presently teaches at the Institute of Far Eastern Languages there and has been at Yale for the past three years.

Born on the Chinese Mainland, Mrs. Lin was educated at the Taiwan National University. Before coming to the United States, Mrs. Lin taught at the United States Foreign Service Language Institute in Taiwan. By teaching Chinese Mrs. Lin continues a family tradition. Her father holds a chair in Chinese Literature at Taiwan University.

"Dynamic and Energetic"

Described as a "dynamic and energetic woman" by Paul Cohen, associate professor of history, she shall be free to establish the proficiency levels encompassed by the new language program. Mrs. Lin's most difficult task will concern the placement of

students in the course best suited for their level of proficiency.

The immediate problem which faces Mrs. Lin is the establishment of the first year sequence. The first year course will be an intensive one in the twentieth century vernacular Chinese and will be designed for the student who has had no previous exposure to the language.

NEW APPOINTMENTS

Forum Board

Senior Members:

Leslie Pickering

Marian Ferguson

Claudia Cords

Head of Young Democrats

Nancy Kleeman '67

Chapel Board

Pat Young '67 — Chairman,

Interfaith Forum

Sarah Smith '67 — Chairman,

Religious Forum

Jane Oliver '68 — Co-Chairman,

Religious Forum

Smokey Cops Spot In Glamour's Ten

Smokey Boice '67, has been selected as one of the "Ten Best Dressed College Girls" in the annual contest conducted by Glamour Magazine. Winners were selected from entries submitted by 348 colleges and universities across the country.

Smokey will be featured in the August College Issue of Glamour in the fashion editorial page. She will also be presented with the other winners at a champagne supper dance given by Glamour in New York City on Monday evening, April 25. In June the ten winners will spend a week in New York as guests of Glamour in a round of entertainment, parties, and sightseeing.

This year is the tenth anniversary of the "Ten Best Dressed College Girls" contest, conducted by Glamour.

Dr. Margaret Mead, professor of anthropology at Columbia University and Curator of Ethnology at the American Museum of Natural History in New York, will speak on "Density and Humanity" at Jordan Hall, Gainsboro Street, Boston, Sunday, May 1, at 8:00 p.m.

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Mr. _____
Mrs. _____
1. Miss _____ 2. Date of Birth _____

3. Home Address _____ City _____ State _____ Zip Code _____

4. School or Occupation _____ Class of _____

5. PROOF OF AGE Check type of proof submitted with this application. Send photostat, not original, with mailed application. ☐ Birth Certificate ☐ Driver's License ☐ Draft Card ☐ School Record ☐ Passport

Other (specify) _____

6. Color of hair _____ 7. Color of eyes _____

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Dean Plans For Study at Radcliffe

Miss Teresa G. Frisch, retiring Dean of Students and Professor of Art History, has been appointed to the Radcliffe Institute; Constance E. Smith, Dean of the Institute, announced the appointment of 24 new members for 1966-67 on April 21.

The Institute grants fellowships for talented women who wish to spend a year in independent study and research. Seventeen members have had their grants renewed for the year of 1966-67, making a total of 41 members of the Institute.

Study of Medieval Art

At the Institute Miss Frisch will complete a book on late medieval art for a series entitled "Sources and Documents in the History of Art," commissioned by Prentice-Hall. Miss Frisch will also do further study on 13th century sculpture.

Miss Frisch has been on the Wellesley faculty since 1947. A native of Vienna, she studied at the University of Vienna; she received her M. A. from Wellesley College and her Ph.D. from Yale. She is a specialist in the field of Medieval Art.

'Wait a Minim'; Biting Satire

by Donna Dickenson '67

"Oh, look, Ashton, there's George and Sheila! And there, see, Harry and Mimi! Everyone's here tonight!" The cognescenta behind me paused suddenly, stricken with guilt. "But you know, we really shouldn't be here at all. This is South African, and I disapprove of apartheid."

Ah, but to no avail the noble resolves of the sensitive soul. Within five minutes the same sensible behind me had joined less principled spectators in gales of laughter, evoked by the subtle sorcery of the eight young principals in *Wait a Minim*!

Sophisticated Beatlery

Now playing at the Golden Theatre in New York, *Wait a Minim*! boasts no complex plot, no elaborate sets, not even a small accompanying orchestra. As in *A Hard Day's Night*, all attention is focused on the players — who play instruments ranging from the Rhodesian mbira to the Chopi timbala, sing African folk songs and mock-medieval ballads with equal aplomb, and impersonate a roster of characters by changing hats and maneuvering expressions.

Occasionally soaring nonconformity falls flat — as in Dana Valery's Streisand-like rendition of "Johnny Has Gone for a Soldier," which deserves the lyric touch of a Baez. But for the most part the show provides much-needed relief from the usual Broadway extravaganza — and plenty of laughs to boot.

Minims & Mimics

Putting a garble round the earth in sixty minims, the players honor Germanic culture with "Die Meis-tertrinker" (The Master Drinkers). As the scene opens, several Germans swing beer mugs in a militant rhythm, while others point guitars at the audience, fire in rapid machine-gun style, and exit laughing in jovial German fashion. Meanwhile, a misplaced slap turns a Bavarian thigh-slapping dance into a battle of the sexes, while in the background an undaunted tuba snorts on.

Bamboo screens slide down, the costume crew works a quick miracle, and two Japanese glide across the stage, taking pictures of the audience. Enter a bewigged emcee, the referee of a karate duel between Suma Too-High and Suma Too-Low. A titanic battle ensues, brought to a dramatic conclusion when the emcee screams "Bonzai!" and plops atop the fallen Suma Too-Low.

Is Nothing Sacred?

After the passing of the entr'acte, a Salvation Army band droning "Let's Twist Again," we find ourselves in France, where a Gallic

love song is delivered by an Englishman as smutty as a boiled toothpick. As a slight blonde minstrel quivers his Adam's apple to produce a tremolo, both fellow singers and moving screens slide rapidly in the other direction, leaving the stage free for a pas de deux between a rose-carrying prima ballerina and a much beribbed Tour de France contestant.

Following the passing of a cool jazz group snapping their fingers to a metronome, a mass frenzy known as the "Izicatul Gumbo Dance," and a knight with an atomic mushroom painted onto his tunic, the company returns to Africa. There the formerly ostracized troubadour (Nigel Pegram) dons a bowler and a South African accent and narrates a mock-travelogue, ending in another mass gyration to the tune of penny whistles, Lozi drums, and

a Baca fighting song.

Lyric and Comic

Tracey brings new beauty to the overexposed "Red, Red Rose"; even "If I Had a Hammer," novel instrumented and powerfully sung, takes on a meaning untouched by Peter, Paul and Mary.

Especially notable are three songs written by Jeremy Taylor and sung with guitar accompaniment by Nigel Pegram. "Black-White Calypso" satirizes blacks' skin-whitening creams and whites' elaborate tanning rituals; "London Talking Blues" confides "We have two things in America that everyone hates — segregation and Negroes." Most powerful is "Own Piece of Ground," which transcends we-shall-overcome and workers of the world associations to become a scathing prediction of unrest in Africa.

Caldwell to Direct Opera Here

Shoenberg's *Moses and Aaron* is not a conventional opera. Its production in America for the first time will be an extraordinary event. Next week Wellesley students, along with students from Brandeis and the New England Conservatory of Music, will have the rare opportunity to experience a performance of this and to investigate with Sarah Caldwell, the magnetic director of the Boston Opera Company, its production techniques and historical origins.

At 8:00 p.m., Tuesday, May 3 in Alumnae Hall, Miss Caldwell will give a lecture-demonstration on *Moses and Aaron*. Accompanying her will be 50 or 60 members of the chorus and a few principals. The production of this opera in Boston will involve literally hundreds of people, but it is Miss Caldwell herself who is responsible for bringing *Moses and Aaron* to America. She is said to have secured the rights to produce the opera from Mrs. Arthur Shoenberg, the widow of the composer, by pursuing her throughout Europe. The only previous production of the opera has taken place in Berlin and London.

The purpose of this Wilson Lecture Fund demonstration is to explain the story and magnificence of this reputedly unique opera. Miss Caldwell is expected to give her audience an understanding of the opera as an exciting synthesis of two worlds: music and art. Basically, the opera involves two antithetical characters: Aaron, a flamboyant, silvery-tongued tenor, and Moses, his stolid, quiet counterpart. In this opera, convention has been replaced by magnitude,

grandeur and originality. Wellesley students may obtain free tickets for this lecture-demonstration in their dorms today.

Follow-up

In addition to the exposure to the talent and knowledge of Miss Caldwell, other experts from the Opera Company of Boston will visit the campus in the following week to discuss, with smaller groups, other aspects of the opera. The Rockefeller Foundation and the Boston Opera Company have made arrangements so that students from the three participating institutions may view a preview performance of this opera on Friday afternoon, May 20, at the Bay Theatre for the highly-subsidized price of \$1.50.

California Western University in San Diego is sponsoring an eleven-week program in Asian Studies from August 31 through November 19. The workshop involves six weeks of residence study in Japan and a five week travel seminar visiting Taiwan, Hong Kong, Bangkok, Kuala Lumpur, Singapore, Borneo, the Philippines, and Hawaii, with seminars and conferences being held at each center. Course offerings include "International Politics of the Far East," "Government, Politics and Economics of Emerging Nations," "Contemporary Issues in South-East Asia," and "Fine Arts in Asia."

Inquiries should be addressed to: Dr. Woodrow C. Whitten, Director, Education Abroad Programs, California Western University, 3902 Lomaland Drive, San Diego, California, 92106.

Simple Plot Masks Insights Of Hersey's Latest Novel

by Terry Pristin '67

Too Far to Walk by John Hersey. Knopf, Inc. 1966. 246 pages.

College sophomore John Fist awakens one morning to the realization that he is going to cut his class — for no particular reason. Only that it is too far to walk.

The over-achiever's existence, a path to respectable middle-class maturity, has not provided him the "breakthroughs" he is seeking. College is routine, humdrum, and impersonal; John is rebelling against the "system."

Initiate

Novelist John Hersey completed *Too Far to Walk* just prior to assuming the post as Master of Pierson College at Yale. This, his latest work, demonstrates that Hersey was "in" before he arrived at Yale. He understands the problems and speaks the language of today's college students.

Unfortunately, he has detracted from the value of his insights by trying to mold them into a neat and compact plot based on the Faustian motif. By the end of the novel this rather obvious vehicle has overshadowed and oversimplified what had promised to be a more profound study of the problems faced by the Ivy-League undergraduate.

Up to LSD

John's restlessness and boredom make him easy prey for Hersey's Mephistopheles, a slick and sinister fellow student, Chum Breed, who calls himself the Spirit of Playing it Cool, the descendant of the archetypal devil. He serves the roles of instigator, abettor, and procurer, but remains throughout unconvincing and shallow. John, by agreeing to be ruthless, i.e. to "play it cool," is to experience a series of "breakthroughs," to give his life the dimension it lacks, to make him a complete being.

These breakthroughs take the form of ignoring academic obligations, experimenting in sex, ostracism from his parents, meaningless burglary, and, finally, an LSD "trip." Naturally, none of these escapes satisfy John, and at the end he tells Breed that he is not going to renew the contract, that he "can't go on living in a world that's on a knife-edge between hallucination and objective truth." He gives up the game, saying, "I prefer the real world, crummy as it is."

All too Easy

Hersey is suggesting that such ex-

News is pleased to announce the appointment of three new members of the Junior Editorial Board: Estelle Stevens, Pat Worsley, and Wendy Wyse, all '68.

periences are part of growing up, that in the course of one semester a dissatisfied student can emerge the better for disillusionment and be able to grapple with a normal routine, free from thrills that are artificially induced. But it is all much too easy for John. At the close of the six-month "trial period" he has the girl, the Gretchen of the Faust-theme, reconciliation with his parents, the promise of a successful college career, and peace of mind.

Within the novel are contained some very fine, and some truly humorous, passages and episodes. Deliberate non-conformity is exemplified by John's attitude toward the mailbox:

His eye fell on some unopened letters. The big thing was not to open mail. Let it ripen. John never knew whether to laugh or throw up at the sight of the guys in the college post office, bent over, twirling the combinations on their boxes, pulling out letters, and still stooped down, snatching at the flaps like famished cows pecking at carrion.

A march staged in opposition to the necessity of choosing a major becomes a travesty of campus protest movements, as the students, steered by a rabble-rousing young cultist professor, carry placards stating, "Abolish the Major. Intellectual Iron Maiden."

The dean who suggests to John that he drop out of school is a walking academic cliché. And John's parents are made both fatuous and pathetic when John brings a local prostitute home for the weekend.

Had Hersey indicated that LSD is not a panacea for the confusion of the college student, and had he concentrated on a critique of the institution rather than a contrived plot, his book might have been more than an obviously commercial endeavor, taking full advantage of the up-to-the-minute topics on the campus scene.

Barn Names Cast Of Spring Play

The Wellesley College Theatre has announced the cast of Shakespeare's *The Merry Wives of Windsor*. The spring production will be performed Friday and Saturday evenings, May 13th and 14th, at 8:00 p.m. in Alumnae Hall.

Sir John Falstaff, the rogue "not only witty in himself, but the cause that wit is in other men," will be played by George Kirwin, who is drama director of Mount Ida Junior College.

Amorous Escapades

In the course of the play's romp Falstaff makes love to Mistress Page (Linda Riebel '67), and Mistress Ford (Judy Symon '67), at their mocking invitation. By their scheming he narrowly escapes Master Ford's jealous search, once in a buck-basket full of dirty laundry which is thrown with him into the Thames and a second time in the disguise of an old woman soundly cudgelled as a "witch." Meanwhile, Falstaff keeps assuring the disguised Ford that he will cuckold "the jealous rascally knave." In the wild chaos of the colorful ending, Falstaff is persuaded to dress up as Herne the Hunter and is baited in Windsor Forrest at night by Pistol, Mistress Quickly, Sir Hugh and the rest disguised as fairies.

This final Wellesley College Theatre production of the year will be directed by Paul R. Barstow and designed by Henry E. Scott III. Sally Waid '66 is stage-manager, and the lighting will be executed by Judy Zaiman '67.

Tickets will be available at the Information Bureau or may be purchased at the Office. Regular admission is \$1.50; Wellesley students are admitted for \$1.00; and there will be a special rate for high school students at 50c.

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MAKE VACATIONLAND YOUR VOCATIONLAND

Delegates Debate at M. I. T.; Choice, Identity Vital to City

by Jane Canter '68

In his opening remarks to the intercollegiate conference on "The Urban Challenge," Dr. Robert Wood asserted that "the city is more than anything else a place of choice." Wood, Under Secretary of the U.S. Dept. of Housing and Development, set the tone for the entire four-day conference with this statement, for in each of the conference's major areas — urban renewal, transportation, and the future metropolis, choice proved to be a vital factor.

Held at M.I.T., from April 13-16, "The Urban Challenge" was attended by approximately 180 delegates, representing more than 60 colleges and universities from all over the country.

Urban Renewal: A Tool

As moderator of the first plenary session on urban renewal, John T. Howard, head of the M.I.T. Department of City and Regional Planning, cited urban renewal as a tool, "a means, not an end." Professor James Q. Wilson of the Joint Center for Urban Studies, M.I.T. and Harvard U., stressed that social and human problems should be foremost in urban planning considerations. He referred to physical re-planning and economic development as subordinate objectives to the providing of low cost housing, community services, and means for popular participation in planning.

Both Edward Logue and Louis Sauer emphasized the priority of what Wilson termed "the people problem." Logue, Administrator of the Boston Redevelopment Authority, discussed the necessary partnership between planners and the people in the neighborhood. The architect, Sauer, called attention to the inability of communities to be articulate; he cited Watts as a revealing example of a community "totally cut off from the outside world," and totally without means of articulation or opportunity for choice.

Delegates Discuss Choice

Following each plenary session, delegates met in small discussion groups under the direction of a moderator, to pool their knowledge and raise questions. Resource people from academic, business, and professional circles sat in on the groups to supply additional information.

Delegates concurred with Wood when they suggested that "the choice element is vital to the urban situation." They asked, however, who makes the decisions of choice in the cities? Do those with power make decisions motivated by enlightened self-interest or by survival self-interest, as in the case of Watts?

Man Wants His Car

On the question of urban transportation, both panelists and delegates agreed that man is not about to give up his personal power device — the automobile. However, the panelists, moderated by Gen. Rush B. Lincoln, Jr., General Manager of the M.B.T.A., made numerous suggestions regarding transportation alternatives, as elements of choice. Some delegates criticized the proposals of panelists; for example, they took issue with Robert A. Nelson of the Office of High-Speed Ground Transportation, Department of Commerce, who viewed transportation as a problem to be solved within the existing transportation structure of our cities.

One delegate from Los Angeles, who considers an hour and a half too much time to drive 18 miles on the freeway, cited improved two dimensional busing and railroads as inadequate solutions; he proposed the extension of transportation totally into the third dimension, with perhaps buses carried over traffic congestion by helicopters.

City Identity

Individual identity and the need for choice provided the core of the major session on the future metropolis. Wolf Von Eckhart, architecture columnist for the Washington Post, stated, "We strive for a community to which we can give identity and which can return it to us." He pointed out man's need for continu-

ity in his environment, and urged the retention of the human scale and the familiar in our cities. He cited Brazil as a city which has "destroyed the human quality." The "Kafka-esk anonymity of Watts," the fact that "there's no there there," no sense of place and no way of escape, Von Eckhart feels, contributed fundamentally to its tensions.

Leonard J. Fein, specialist in political theory, sees "the city as significant because of diversity," and diversity cannot be planned totally. "A private vision," said Fein, "should not be a public plan." He emphasized that the plural city can be maintained only by viewing "planning as a political question."

What Do the People Think?

The final conference session proved to be a concrete case study of many earlier generalities. It consisted of a panel of residents, and administrators from Neighborhood IV, "a small piece of Cambridge behind the M.I.T. campus." Problems in the area include speculative housing for students, the changing character of employment and population, the lack of organization, and the proposed inner belt which could cut the neighborhood in half and displace up to 1500 families.

Both Miss Elsa Baldwin, sociologist, and Mrs. Ruth Fahy, resident, discussed the area's apathy and defeatism as it prevents any social cohesiveness. Mrs. Fahy indicated the fear in residents' minds by mentioning the recurring rumor that haunts the area — that M.I.T. has bought the whole neighborhood and therefore everyone will be thrown out.

Community Action

Motivation is hampered not only by fear, but also, as Mr. John Gairachty, another resident, pointed out, it is forceably limited by housing project rules which establish rent by income. Mrs. Helen Meehan, mother of seven children, colorfully described her attempts to arouse community action by writing "to anyone that could read." Her efforts have been successful on the small scale, but leaders are sorely lacking in Neighborhood IV.

Thoughts of having the opening panel on urban renewal face the people from Neighborhood IV intrigued imaginative delegates, many of whom found the last session, in its concreteness, to be the most fascinating.

Effective Organization

The M.I.T. undergraduate organization behind the conference, headed by David S. Mundel '66, will be publishing the proceedings of the conference. Wellesley had nine delegates at the conference, more than any school except M.I.T. They included: Jane Canter '68, Lynn Distlehorst '67, Jennie Gerard '66, Susan Goodwin '66, Marcia Johnson '67, Megan Lawrence '67, Judith Peterson '66, Gail Somerby '67, and Collette Wood '66.

New Phones Allow Three-Way Talks and One-Digit Numbers

by Jane Canter '68

New things are happening to Wellesley telephones. The New England Telephone Company now offers a broad range of Custom Calling Services in what is termed "a significant first for the nation-wide Bell System."

Customers will be able to abbreviate up to eight frequently-called numbers by dialing only one digit. Another innovation is a tone that will signal a customer who is using his phone when another caller is trying to reach him; he can then hold his first call and answer the second.

Have Three-Way Talks

By dialing a certain code, customers can route their calls to another number. A fourth plan allows callers to dial any other local customer into a conversation already in progress, even on a long-distance call.

Sioux City, Iowa is the only other major community experimenting with the system. "The trial offering is im-

From All Corners

by Anne Murray '67

Attendance at last weekend's film festival was moderate but significant: film makers came to Wellesley from as far as Minnesota and Pennsylvania to see their own and others' work, and to discuss the art and student's role in the medium.

In general the audiences were pleased with what they saw. Fourteen of the 75 entries were selected for the festival, and five were awarded first prizes. The winners—a documentary, a narrative incident, a lyrical abstract and two animated features — displayed a remarkable variety in technique, form, idea, execution and emotional content.

Following Saturday's program, the panel discussion prompted a dialogue between professional and amateur points of view. Defenders of the student efforts argued with the often disparaging comments of the panel members. Although the success of the student productions was variously interpreted, all respected those who had actually taken the camera and made the attempt.

The balance was an increase of interest in film-making, and a re-examination of the artist's responsibility to communicate his subject matter coherently to an audience whose responsibility it is to be respectfully critical in return.

Enjoyable Demolition

Undeniably among the most enjoyable sequences were the moments of demolition of The Metropolitan Building, set to music and edited to near perfection. Although I would agree with Eliot Noyes, the student member of the panel, that the film as a whole does not "come off", I found the best sections redeemed it from the rather poor beginning and muffled soundtrack.

The Sniper, acted in a professional manner, was a well-placed and gripping narrative in civil war dress. It was interesting in its detail and authenticity as well as its broader implications.

Germes?

"Herbie," a cleverly conceived and skillfully constructed abstract film, set to a jazz score reflections of a well-polished car in a busy night time avenue. Mr. Capp's comment, "remarkable, the number of germes," did not diminish my enjoyment in the film, although I liked him the better for it. Filmed out of focus, the film captured a great variety of gliding, plunging and bursting lights, making familiar objects extraordinary. It succeeded in bringing, as Karin Rosenthal '67 suggested, a little beauty into Alumnae Hall.

Another clever short subject, "Homage to Mybridge", paid colorful tribute to the still sequence photographer, Edward Mybridge, precursor of moving pictures. Although set to lively music and

quickly paced the film was enjoyed by the audience perhaps less than was the comparable "She's My Baby", which was not awarded a prize. The latter included images from fashion advertisements set to the familiar rock song, and gaily, with refreshing lack of condemnation, put across its idea.

Origin of Species

Perhaps the favorites of all audiences was Eliot Noyes' Academy Award nominee, "Clay." Subtitled "The origin of species" it featured clay figures eating, feeding, and caressing one another. It perfectly illustrated Mr. Noyes' point that a knowledge of the limitations as well as the possibilities of a subject, and an intellectual control over the process of film-making make up successful, entertaining productions.

The delightful animation, "Flatland," was appreciated by the audience for its social and intellectual implications as well as the fantasy. Made at the Design School of Harvard, the film was not officially entered in the contest but included in the festival as an excellent example of this variety of film making.

Bathroom Scrawlings

"Viva, Banana." One of the most popular films with the audience, was a brightly colored, painted-on film and comprised of lines, lattices, phallic objects and feminine torsos, and set to Charli Mingus' "Better Get it In Your Soul." His "bathroom wall scrawling" as Mr. Capp called them, amused more than they offended.

Several members of the audience commented on the seeming lack of censorship in the festival. I assume they were referring to the rather more dignified than pornographic appearances of nude figures, particularly to the "negative" sequence from "Stillborn". I found this one of the most fanciful and genuinely beautiful portions of the program, and if the filmmaker did it as Mr. Capp suggested, "Just to get one of those two undressed," I'm glad that he did. Had it been a little shorter the film would have conveyed the 'moment', the "significant look" in the isolated encounter, more effectively.

Ignorant Viewers?

Finally, "Post Partum" succeeded

Widows and Tupes To Sing at Benefit

by Anne Carter '69

The Wellesley Widows, led by Sue Harmon '67, and the Wellesley Tupes, led by Elaine Woo '67, are both taking part in a "Night of Song" at Wellesley High School, tomorrow night, at 8:15 p.m. The concert, which includes several local groups, is sponsored by the Wellesley Boosters, Inc., to help raise funds for "furthering the education of 34 Wellesley High School graduates in 22 different colleges and universities."

The Tupes, after spending a week-end at Princeton early in March, now intend to sound their music nearer home, "crashing Harvard Yard" in a spontaneous "serenade on the steps of Widener Library" and at Quincy House.

Merry Widows on Tour

The Widows spent their spring vacation in Puerto Rico on a "fantastic" ten-day government-sponsored trip. They stayed six days in Mayaguez, singing in hotels, and on television. They managed, said Sue Harmon, to find a "different Puerto Rico" from the tourist's, spending much of their time among Puerto Rican students.

Tomorrow, after singing in Chapel's diversity day, they will join the Dartmouth Injunaires, the Yale Duke's Men, and four other groups, in an Intercollegiate Sing at 8 p.m. at Tufts University.

Widows fans will be delighted to know that they have just made a record, featuring a Spanish song learned in Puerto Rico. It sounds exciting, and costs only three dollars.

with the audience perhaps less well than it deserved. A folk song and heart-beat sound track accompanied carefully edited shots of various activities in a ruined setting. The faces of a great variety of people, walking, dancing, eating, pounding, trading sugar packets — were interspersed with still shots of art works and Far Eastern gods.

The audience response before the presentation of awards, confirmed, as one girl put it, the "ignorant viewer's" confidence in the professional judges. But the ignorance of the audience is questionable in my mind. Not only were many themselves skilled in the visual arts, but most familiar with one or another form of expression and conversant with the themes of young America. The audience could be as competently critical, as the judges, though in a different way, could appreciate the privileged glimpse at a difficult creative process. The imperfect attempts were inspirational and instructive.

Keep Cool

I felt the films "kept their cool," and it is impossible to say, as the panel suggested, that they "take themselves too seriously." That a student's product is more likely to be a pretentiously over-worked piece rather than a mature and open-ended comment was obvious from the beginning. Although the films included the expected quota of sullen faces they were not entirely without humor, and they made a definite attempt to comment on their own adolescence. Both "The Gift" and "Solus" made this point. Variety here was indeed the keynote.

Moore to Lecture On "New Morality"

In light of the highly controversial nature of the New Morality, the Reverend Peter C. Moore will confront us with some of the wider philosophical and practical implications of this ethic of love.

Mr. Moore will speak on "The New Morality: Promise or Peril?" on May 2, at 7:30 in the Pope Room. On the following day, at times to be announced, he will be available for discussions in Room f.

Mr. Moore graduated from Yale University, received his Master of Theology at Jesus College at Oxford, and his B.D. at Episcopal Theological Seminary in Cambridge, Massachusetts. He is presently the Director of the Council for Religion in Independent Schools, which, among other things, involves him in speaking tours throughout the country. He is particularly well qualified to speak on the New Morality since he has lectured and debated on the subject on numerous occasions. This fall, he debated the Smith and Goucher Chaplains at Smith College.

'66 and the Arts . .

Continued from page one

one of "gentle whimsy and light romance" about a girl who wants to run off with a "sneakered adventurer" and leave her fiancé behind.

Reading the play will be Sue Hallock as Phillip Naylor; Janet Bogardus as Eleanor Ryan; Allie Brunell as Robert Reed; Edna Hubbard as Mrs. Ryan; and Melissa Fox as Mr. Ryan.

Dual Showing

This year both the Friday and Saturday night performance of '66 and the Arts' will have the same program.

Exhibits will be displayed from April 25 to May 8. The art exhibit of paintings, photos and graphics, planned by chairman Judy Kinnard, will be in Room f and the second floor corridor of Jewett. The display of 350 and 370 papers, organized by chairman Candy Somerall, will be in the library. An exhibit of science papers and projects, planned by Lynn Harrison, will be in the first floor corridor of Sage.

'Group' Muddles Lives and Film Booklet Advises Weekenders

by Barbara Schlain '69

My gil's from Vassar

None can outclass her,

runs the familiar (to Poughkeepsie) ditty. To judge, however, from *The Group*, our fair sisters remain un-outclassed only in melodrama and maudlin acting.

In filming Mary McCarthy's "sensational" and controversial best-seller, Sidney Lumet will no doubt profit from the reputation of the book. But not only is the movie banal and erratic, it is also considerably less lascivious than a Doris Day-Rock Hudson comedy.

Message in the Mess

So the film will probably be a disappointment. It's not all that bad, though. It does say what it intends to, and quite clearly (giving any Seven Sister something to think about); that here are eight girls who have had a fine education, and yet nothing has ever taught them to "know themselves" and as a result, they all (with two exceptions) make utter messes of their unfulfilled lives. Unfortunately Mr. Lumet uses every cliché in the book as well as a few from cinematic history to convey this theme.

There are the usual threadbare jabs at psychoanalysis, Communism, upper-class Republicanism, and conspicuous consumption. There's the pedantic doctor and his timid wife. And just about every other familiar face imaginable.

The acting is unfortunately like the little girl with the curl; when it's good . . . Joan Hackett is excellent as Dottie ("Heroine of one of America's best-read chapters"). Her skill in using the tiniest movement to convey her state of mind earns her high honors.

Candice Bergen as Lakey is so beautiful one almost forgives her atrocious acting. Almost.

Weak Central Character

Perhaps the greatest fault lies with Joanna Pettet as Kay. She is simply unconvincing in the difficult role as the girl whose story *The Group* comes closest to relating. From wedding at the start to funeral at the end, Kay is the connecting thread through the lives of her peers. Whether angry, loving, or paranoid, Miss Pettet's antics are equally ridiculous.

Jessica Walter is striking as Libby, the career girl "with a red gash for a mouth," who gets treated more sympathetically here than in the book. Shirley Knight could have done better as Polly, but she is still the only likable girl in the story.

Elizabeth Hartman, Mary-Robin Redd, and Kathleen Widdoes only receive F's this time. The men are equally undistinguished.

Did She Or . . . ?

In adapting the book, Sidney Buchman somehow saw fit to remove the ambiguity surrounding Kay's death, the only outstanding difference (besides the expurgation). The absence of doubt, especially in the final confrontation between Lakey and Harald, enfeebles an already crippled movie.

For those of us who are Heavenly Seveners, it's an interesting film (one forgives a great deal when she's in the club). For rabid outsiders, it's no doubt even more pleasing. For those of us at Wellesley, aren't we glad Mary McCarthy went to Vassar?

About "Where The Boys Are"

by Margie Fox '68

Among college students, dreaming up snide ways to characterize dates rates second only to dating them. At least that's the impression given by *Where The Boys Are*, a booklet published recently by Smith and Mt. Holyoke students, but actually written by two Amherst men.

The girls' schools' answer to *Where The Girls Are*, Princeton's dating guide published earlier this year, the booklet gives tongue-in-cheek sketches of men's schools from Harvard to Rutgers.

Princeton Gentlemen

Of Dartmouth the booklet relates, "Marooned in the womanless wilds of New Hampshire, the Dartmouth man soon comes to appreciate the poignancy of his college motto: 'A voice crying in the wilderness.' So when another voice (yours) finally arrives, the timber wolf is bound to pounce."

At Princeton, one might think things are more secure, for, according to the booklet, "Your Princeton date will spend the whole weekend worrying whether you might possibly look better than he does." But no, the book warns ". . . no gentleman, not even a Princeton gentleman, is that much of a gentleman."

Harvard Types

Columbia manages to survive the verbal slaughter with only minor wounds, largely because of the attractions of New York and because the competition from Barnard women . . . is much less than what the

Cliffie throws at the bedazzled Harvard boy. So if you want your Columbia man, you can get him."

The booklet reduces the whole of Harvard's enrollment to four types: "the rich (party) boy who's sliding through with gentleman's C's," the "bright boy from the big city who's ready to button down the collar of his yellow Oxford and be, some day, the Organization Man," "the naturally bright boy from the Midwest who's still snowed out of his mind," and "the real intellectual, but your chances of dating him are slim unless you're a Cliffie."

'The Place to Be'

Only Yale, Smith's favorite, emerges unscathed. Complete with Yale "a man of action," cocktail parties, and a beautiful campus, Yale is, says the booklet, "The place to be. If you don't believe it, just ask your date. He'll tell you. Suavely."

Though the booklet may not fulfill its promise to "make every weekend me true," it at least makes good reading on the weekends that don't; if its caricatures are accurate, you won't think you're missing a thing.

Chapel Board Car Wash Backs Play

This afternoon from noon until five the Chapel Board sponsored a car wash in the service area behind the Buildings and Grounds complex.

What? You, a Wellesley student don't have a car? Well, there are better than a thousand others in the same boat, or rather, bicycle.

More feet than Wheels?

It was not quite as ridiculous as it sounds. After all, Wellesley faculty are allowed to have cars, and the Class of '66 is presently enjoying its six-week privilege. With all those pedestrians kicking up dust in the parking lot, what cars there are do get dirty.

The proceeds, one dollar for each car washed by the rain-coated bucket brigade, will go toward the financing of the Chapel Association play, *The Lady's Not for Burning* to be presented Wednesday, May 4.

College Club Opens To Student Diners

Wellesley students may now dine in the Wellesley College Club as guests of Club members or overnight visitors. Faculty, alumnae, and parents staying at the Club may invite students to dinner in the main dining room any night of the week. This change in regulations will also include children younger than junior high school age who were previously excluded from the Club.

At luncheon students still will not be allowed in the main dining room because of the limited space. They may, however be invited to eat in one of the private dining rooms.

Eleanor Miriam Davis, voice instructor at Wellesley College and the New England Conservatory of Music, will give a recital in Jewett Auditorium Sunday, May 1, at 3:30 p.m.

Included in her recital will be music from Handel, Bach, Mozart, Brahms, Duparc, Ives, and Barbour. John Moriarity will accompany.

Performing with opera association such as the New England Opera Theater Co., the Boston Opera Group, Inc., the Boston Opera Players, and the Boston Arts Festival, Miss Davis has also sung with the Boston Symphony Orchestra, the Vermont Symphony Orchestra, and the Boston Pops.



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The Mayling Soong Foundation is offering prizes totalling \$100 in the annual competition for the best papers submitted by students on any aspect of East or South Asia. This region is broadly interpreted to include Burma, Cambodia, Ceylon, China, India, Indonesia, Japan, Korea, Laos, Malaysia, Mongolia, Nepal, Pakistan, Philippines, Singapore, Thailand, and Vietnam.

All students are eligible to compete in the contest. Essays written as part of the honors program are not eligible. Papers must be received in Room 234 Green by 5 p.m., May 10. Additional information may be obtained from Mr. Edward Gulick or Miss Alona Evans.

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Exhibit Reveals Man in World

by Barbara Furne '69

The Norton Simon Foundation exhibit now being shown at the Jewett Art Center museum ranges from 14th century Gothic sculpture of the Madonna and Child, through 15th century Italian paintings of devotional groups hinting at da Vinci's influence, to 16th century portraits recording art's growing concern for the "man in the world."

According to Curtis Shell, chairman of the Art Department, a feeling of "man's new awareness of himself, of his individuality, power, position in the world" prevails throughout this diverse collection of art work.

Madonna and Child Series

Starting along one side of the exhibit, the visitor faces a beautiful gilt wood-carved frame enclosing Francia's (1450-1517) *Marriage of St. Catherine*. This oil panel shows a delicacy in both the Madonna and the child's expression that could only have been drawn from Raphael's sources of inspiration and technique. The exquisiteness of the features, the delineated strands of hair, the blurred, "sfumato" landscape, and the grouping of the figures in a tight pyramid echo the painting of 15th century Italy.

Continuing along the wall, the viewer encounters a classical Italian Renaissance painting of the *Mystic Marriage of St. Catherine*, by Luini (1465-1532). Again, the frame, done in gold and deep blue ornately carved wood, is in itself a work of art. The dominant visual impression of the painting is one of olive-toned and golds and blues.

The Madonna forms the center of a triangle shape that surges upward, while the apex of the geometric figure is accented by three mountain peaks in the background — perhaps religious symbolism for the Holy Trinity. The colors are bright reds highlights and shadows.

Landscape, Anyone?

Moving to another part of the exhibit, the viewer is overwhelmed by an immense, framed *View of Suffolk with Cattle and Figures* by Thomas Gainsborough (1727-1788). In keeping with the idyllic and romantic trends of the eighteenth century, there is a thick forest, visualized in olive greens, browns, and dark muted colors. In the foreground there is a clearing, noted by light beige hues,

and the artist has placed cattle and peasant folk in the lower corner.

Portrait of . . .

Another well-known artist is represented by his portrait of a man of the sixteenth century, prosperous, and individually aware of the world. Titian (1477-1576) captures a face and a robe. The face stares out with soft and sensual skin tones and eyes that seek out the viewer, and something beyond even the viewer. The robe, which covers the main portion of the picture, is done in deep claret, purples, reds. It seems velvet.

Visit to Olympus

Nathaniel Hone (1717-1784) painted what may be the most charming and engaging picture in the exhibit. It is a *Portrait of Young Girl as Hebe*. A young goddess, astride a sharply beaked brown eagle, holds a gold-glinted goblet out to the viewer. The roughness of the eagle, who is taking her to be cup-bearer for Hera on Olympus, provides immediate contrast to her pubertal body and her delicate milk-white skin. Her face is a jewel, with rose lips, blue eyes, enfolds the man forming a mound of cascading ripples, falling out of the canvas toward the onlooker. Wealth and a new sense of perceptivity are here, in this man and his robe.

The collection contains an early Gothic sculpture, a polychromed stucco relief, a Flemish tapestry, and a North Italian miniature, as well as the pictures described.

This exhibit does not pretend to

present a comprehensive review of art history, yet in its limited scope, the exhibit has brought together many beautiful objects which illustrate well the best features of Gothic, Renaissance, and romantic art. One leaves the gallery with a feeling of individual favorites and general highlights in art history.

"American Politics in a Revolutionary World" will be the theme of the Encampment for Citizenship's first Washington, D. C. projects this summer. The six week seminar-camp will be located on the campus of the University of Maryland, and will be directed by Dr. Albert McQueen, Brooklyn College sociologist and former Ford Foundation Fellow in Nigeria and Kenya.

A second inter-American encampment will be held at Cayey, Puerto Rico, and will focus on "Democracy and Social-Economic Development in the Western Hemisphere." John Dombrowski, American University Latin American politics specialist, will head the Puerto Rico Encampment.

Students aged 19 through 23 are eligible for both of these programs. The Washington Encampment will run June 19-July 30; the Puerto Rico Encampment, June 26-August 6. The cost is \$450; scholarships are available. For further details, contact Encampment for Citizenship, Inc., 2 West 64th St., New York.

Rosenblum Calls Cubist Typography Dialogue Between Fact and Reality

by Jean Arrington '68

Though one rarely thinks of puns in connection with painting, Professor Robert Rosenblum of Princeton University demonstrated their prevalence in Cubism and again in the recent Pop movements.

In his lecture, "The Typography of Cubism," Professor Rosenblum drew no broad generalizations about the period in general, but dealt with the glueing of ordinary newspaper clippings on two-dimensional collages, and with the words and fragments of words which appear in early cubist works. Emphasizing the works of Picasso, Braque, and Gris, he approached the question of why, beyond compositional reasons, certain words and clippings appear very literally.

Wine into Water

By splicing, shuffling, and splintering letters in prisms, artists were able to shift meanings until one word had two or three possible readings with respect to the image with which it appeared, said Professor Rosenblum. One of the most frequent themes referred to the daily Paris newspaper, *Le Journal*, with variations of "jouer," "jouir," "le jour," suggestive "urnal," and "jou" as a pun on "jeu" in Picasso's "Card Players." Often letters were incorporated into the image, the "o" and "u" being eyes in a skull or the top of a goblet.

Many other themes appear. One favorite deal with wine bottles and their labels. In one painting Juan Gris turned wine into water by breaking down the label Beaujolais on an

abstract bottle simply to "eau." Names of popular songs of the period intruded into elevated, abstract compositions. Enthusiasms and fads, especially the wild interest in aviation, permeated the works.

Engraved Signature

There was a constant dialogue between fact and reality, trying to make the unreal look more real than the real. In a painting of a telegram lying on a table, the name in the address on the telegram is hand-written while the artist's signature is engraved in formal letters on the table.

In response to public uproar that all this experimentation did not fulfill the elevated role of art, Gris painted a picture of a man sitting at a sidewalk cafe reading a newspaper. The headlines were, "One Will No Longer Fake Works of Art," followed by an article about a new system developed to detect art forgeries. This work embodies the constant questioning of qualifications for authenticity and worth.

Although Term III has scarcely begun, Academic Council is already approving plans for Term III 1967. News encourages students and faculty to write to the editor their evaluations of Term III. By providing a forum for detailed examination of the new curriculum, News hopes to provide the various departments and Academic Council with specific and viable improvements for Term III next year.

Bergman Film . . .

Continued from page one

Antonius Block, and his squire, Jons, return from a long and disheartening crusade to find Sweden ravaged by the Black Death. The knight encounters black-robed death himself, and engages him in a chess game, playing for his own life. As the game progresses, the knight and squire continue traveling. They encounter a young juggler and his family, an unjustly condemned witch, and a pathetic band of flagellates.

In a world where the deadly and unpredictable plague complicates the chaos of ordinary existence, the knight and squire experience a modern-day problem: the predicament of meaninglessness. They have, "the feeling that they have lost their direction-giving moral and spiritual center." The knight's response is the philosophic one of the skeptic, while his squire responds with practical action. Neither of these solutions saves their lives. Only the jugglers, Jof and Mia, in their family intimacy and mutual belief in God, remain alive at the end of the film. They live very simply, and hence the questions which "plague" the others do not touch the jugglers.

Universal Acclaim

Of the screenplay and movie Bergman's producer says, "I could hardly refuse a screenplay of such quality even if I had wanted to . . . I was quite aware of the financial risk in a motion picture with so serious a theme. But . . . it had to be done."

The finished product is an extraordinarily beautiful realization of the artist's deeply moving vision of the human condition, a vision of such intensity, precision and universality that the film has been appreciated by skeptics, believers and "rational thinkers" alike.

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Economist Views 'Clever' Act

Albert Hansen, Harvard's Emeritus Littauer Professor of Political Economy, explained the historical influence of U.S. governmental economic policy on unemployment, welfare programs and inflation, last Monday evening in McAfee.

As one of the major organizers of the Employment Act of 1946, he described it as "a clever act because it's vague and everyone can make it be what he likes. This Act, he explained, authorizes the formation of the Council of Economic Advisors, or the CEA, the President's obligatory Annual Economic Report, and a review of Presidential action by the Joint Committee on Economic Activities. Mr. Hansen stated that the formation of these groups were "important steps in presenting an objective and professional viewpoint on economic matters."

Government Role

He characterized the various historical economic roles of the government as: first merely a laissez-faire investor, then a Roosevelt-styled welfare state, a stabilizer in cases of extreme inflation or deflation, and after World War II a constantly active overseer of economic affairs.

After this historical review, Mr. Hansen gave his viewpoint on a number of economic controversies. He favored a progressive sales tax as

an alternative to income taxes for increasing revenue or dampening excessive demand. He cautioned against a negative income tax which would disassociate income and incentive from work and suggested, as an alternative, Sweden's solution to income redistribution. He proposed that the government should insure optimum growth with reasonable price stability without cutting back much needed government spending or permitting rising interest rates by changing the tax structure to balance inflationary or deflationary trends.

Inflation Problem

"We are a nation with too little resources allowed to the federal government for public works . . . It is not true that the Kennedy-Johnson administration has been raising public spending more than the Eisenhower administration if taken as a percent of the gross national product," he commented.

"The crucial problem facing the United States today is whether inflation should be curbed by decreased public spending or by increased taxation."

He calmed those who are apprehensive about the current increased rate of price rise. "We cannot compare our creeping inflation with that of post-war Germany . . . The term 'inflation' is misleading — you would

think something was going to burst, but that is not the case . . . If wholesale prices are to remain stable, retail prices and the GNP deflator will have to rise, but it is the wholesale index which is the better indicator of the state of our economy."

SDS

Meeting Mon. May 2 at 4:30 in 300 Billings. Discussion: University Reform.

Read-In for Peace Tues. May 3 at 8:00 in Sanders theater, Harvard. Among those reading are Susan Sontag, Galway Kinnell, Robert Bly, I. A. Richards, David Ferry, X. J. Kennedy, and Barry Spacks. Concert for Peace May 4, call Mandy Wright at 235-7447.

If you have written or drawn any items of humor in the last three years, you now have a chance to have it published. The New American Library is gathering material for an anthology of the most outstanding recent college humor to be published this fall. The only criterion is that it be funny. All material should be submitted by May 7 to Bill Adler, Rm. 511, 10 East 39th St., New York.

S. O. Allocations Total \$7800-- Aid to Schools, Homes, Clinics

by Thea Devine '69

In October a letter came to Wellesley from Hamyang-Kun, Kyungnam, Korea. It described a period of extraordinary hardship for the area's Welfare Boys' Town and appealed for aid. Famine and drought followed by flood had wiped out meagre reserves and the government completely ceased support as a result of its own lack of funds. 160 children at the orphanage, many former beggars, were in a situation of intense uncertainty. The missive was forwarded to Service Organization which made a special emergency allocation to help to alleviate some of the immediate dangers.

Three Areas

Service Organization, which collected or received in pledges \$7,800 this year, makes equal allocations of funds in three categories — American, world, and educational. Allocations chairmen, Nancy Beyer '68 Pat Stillwell '67 and Toni Gause '67, evaluate the various philanthropic organizations that either have been helped in the past or have made appeals for funds, in order to decide where S.O. funds can most effectively be used.

There are several basic criteria in the evaluation. The chairmen consider the organization's purpose, asking what particular group it aids and

how pressing a problem it seeks to alleviate. Also considered are its finances: where the organization's greatest support originates and how significant an S.O. contribution would be. Care is taken that funds will be given to organizations in which they will be used mostly in direct aid rather than in administration. Attempts are made to contribute to organizations whose purposes would be agreeable to the majority of the student body which contributed the funds.

Allocations This Year

Using the above criteria, Nancy Beyer, American allocations chairman, listed the recipients of funds for this year. In the Boston area: The Boston Evening Clinic, The Massachusetts Heart Association, Morgan Memorial, and the United Fund, all of which received funds last year, and one new organization, the Charles River Academy, a school for delinquent and underprivileged boys which has achieved unusual success in its program.

Nationally: the American Association of Indian Affairs, the American Cancer Association, the East Harlem Protestant Center, the Floyd Starr Home for Boys, the Migrant Ministry, the Planned Parenthood Foundation, Recordings for the Blind, and the Student Christian Movement. New recipients are: the American Freedom from Hunger Foundation, Children's Village, Penn Community Development Services, and the Menninger Foundation.

World Allocations

In addition to the special emergency allocation to the Hamyang Welfare Boy's Town, Pat Stillwell, chairman of world allocations, announced the following recipients for next year: The American Foundation for Overseas Blind, the American Field Service, the American Friends Service Committee, the American Korean Foundation, American Leprosy Missions, the American Women's Hospital Committee, C.A.R.E., Fellowship in Israel, Comité de Servicio de Los Amigos, the Heifer Project, The International Society for the Rehabilitation of the Disabled, Save the Children Federation, Spanish Refugee Aid. A new recipient is ACCION, an organization assisting in the establishment of privately supported Latin American organizations dedicated to social and economic improvement.

Educational Allocations

Toni Gause, educational allocations chairman, announced the following recipients: Aleppo College, Syria; the American Farm School, Greece; the American Girls' School, Turkey; Bethany Community of the Resurrection of Christ, Jordan; Jothy Nilayam Rural Center, India; Pine Mountain Settlement School, Kentucky; World University Service; Laubach Literacy Fund, with a special donation given for South America; Tio-cesan Girls' School, Hong Kong; Hindman Settlement School, Appalachia; Kobe College, Japan; the National Scholarship Service and Fund for Negro Students; Youth Aliyah, Israel; Lady Doak College in India where Miss Clapp will be next year; WGBH; the United Christian Board for Higher Education which usually assists a Wellesley student; the Northern Student Movement which is receiving funds for the first time but for which organization many Wellesley students devote considerable time in the Roxbury tutoring program; and Operation Exodus, to which the student body as a whole also gave funds as a result of the fast last term.

Changes Next Year

Cary Playter '66, President of Service Organization, stated that next year there will be a 'complete renovation' of the allocation program. The list of allocations shall be drawn up in the fall, before the Fund Drive, in hope that students will contribute more if they know how the funds are to be used. There will also be more coordination with Chapel Organization, with a Chapel representative on the S.O. Board, and Chapel Sophs helping with the fund drive in the dorms. She stressed that the allocations

Continued on page twelve



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DuBois Clubs Counter Changes

by Wendy Moonan '68

"It would put the government of the United States in the thought-control business," President Truman said of the Internal Security Act in his veto message in 1950. The act, better known as the McCarran Act, was the product of 12 years of investigations by HUAC, the House Un-American Activities Committee, and was passed, over Truman's veto, in the hysteria of the McCarthy era.

The McCarran Act forces left-wing organizations, identified by the Justice Department as Communist "action", "front", or "affiliated" to register with the government so that unwary members may be alerted to an organizations political orientation. Truman found the act objectionable because of its threat to civil liberties.

Problem with Tag

The board set up by the Act requires no proof of Communist Party control and financing to register a group, simply judging a group on the basis of its policy positions, i.e., how closely they conform with those of the Communist Party. However, the real problem with the actual provisions of registration come once a group is dubbed "Communist."

Registering under the act requires publishing lists of members, officers, all equipment, as well as the sources and distribution of the organization's funds. All mailings must be tagged with a clear label indicating the Communist affiliation. Truman called the act "vicious" because of these and other provisions, and the history of the act has shown that the Justice Department's decision alone to start proceedings against a group is often enough to cause group membership to decline and the organization to fold.

DuBois, Commies?

The latest attempt to cite a group under the Act came this March when Attorney-General Katzenbach called for the registration of the W.E.B. DuBois Clubs. Formed in 1964, the Clubs have about 2,500 members and 36 chapters, located primarily in California, Illinois, New York and Wisconsin. The Clubs are named after a

Expert to Discuss Art of Bookbinding

"Fine Binding Today" will be discussed by Mrs. Betsy Palmer Eldridge '59 tonight at 7:30 in the Rare Book Room.

After graduation Mrs. Palmer studies bookbinding in Germany and France. Now teaching binding privately, she worked for Carolyn Horton, Book Binder, in New York for two years. There she did most of the finishing and new binding for the workshop as well as some restoration work.

Bookbinding Exhibit

Four of her bindings for the Horton Bindery are shown in the library's current exhibition, "Bookbinding: Its Background and Technique," which will be on view through Saturday.

"It combines raw materials and finished books in a display of choice morocco skins, hand-made marbled papers, binder's tools, and even a hundred notable bindings in calf-skin, pigskin, vellum, and morocco, executed from the 15th to the 20th centuries," according to Miss Hannah French, Research Librarian, Special Collections.

Illustrated Books

She adds, "A special feature of the exhibition is the product of one of the leading bookbinding firms of London, Sangorski and Sutcliffe. It shows a hand binding in six successive stages from unsewn signature to the finished morocco covers exquisitely tooled in gold."

Next week the library will display a number of books with illustrations by artists who have influenced the well-known children's illustrator, Maurice Sendak. He will autograph his books on Monday, May 9 at Hathaway House.

founder of the N.A.A.C.P. who when 93 years old, turned Communist and moved to Ghana.

It is generally acknowledged that there are several Communists in the Clubs, although the Club's Counsel at the headquarters in San Francisco claims that the Clubs are neither Communist run or organized. Presumably he will be able to prove this.

Issue of Rights

The significance of this latest registration attempt, however, is centered more on the question of civil liberties than on the recognition of Communist membership. In his 1950 veto message, President Truman feared the Act "would give government officials vast powers to harass all of our citizens in the exercise of their right of free speech."

Truman's fear seems borne out in the latest attempt. The DuBois Clubs have been outspoken critics of the war in Vietnam and the Clubs regard Katzenbach's attempt as a blatant attempt by the Johnson Administration to suppress and silence critics of the war in Vietnam.

Pandora's Box?

It is not surprising that SNCC, SDS, the Anti-HUAC Committee, SCLC, and other student groups have issued statements backing the DuBois Clubs' refusal to register. The whole peace movement and the right of free speech seem to be in jeopardy.

Even the American Civil Liberties Union agrees that the action is intended to intimidate the peace movement.

Truman predicted the bill would "open a Pandora's box of opportunities for official condemnation of organizations and individuals for perfectly honest opinions which happen to be stated also by Communists."

What Next?

The Supreme Court has gone so far as to question the very constitutionality of the Act. The Court has gone against the act by allowing individual Communists to refuse to register under the protection of the Fifth Amendment, yet, nevertheless, still grants them passports. Justice Black in particular has been very articulate on the subject.

In any case, after the Berkeley incidents, students today are more dogmatic in guarding their rights of speech than ever. The Attorney-General's action, understood as a move to suppress opinion, has had the reverse effect of encouraging more students to support the DuBois Club. The Justice Department has recently granted a 30 day period for the DuBois Clubs to answer the charges labelling them Communist. The case's outcome will be significant not only for the clubs themselves, but the peace movement and the right of free speech as well.

Censors, Loyalty Oath Raise Issues; Berlin To Discuss Campus Freedom

Does the loyalty oath impinge on academic freedom? What do faculty strikes represent, and what can they achieve? These and other vital questions will concern Gerald Berlin in his lecture and discussion, "Academic Freedom and the Citizen," on May 2, at 7:30 p.m. in Pendleton. Because they may soon encounter these questions in their work, seniors only will be able to attend the lecture.

Formerly Assistant Attorney General of the Commonwealth, and presently an attorney in Boston, Mr. Berlin has had wide experience with the legal aspects of civil rights. He is the husband of Mrs. Miriam Berlin, assistant professor of history.

AAUP Sponsors Talk

Both the lecture and the accompanying library exhibit are sponsored by the Wellesley Chapter of the American Association of University Professors to acquaint students with some of the implications of academic freedom.

Mrs. Carolyn S. Bell, professor of economics and president of the Wellesley Chapter of the AAUP, cited the Genovese case in the recent New Jersey gubernatorial election, and the faculty strike at St. John's University, which resulted in many dismissals and great tension, as significant examples of the academic freedom problem which is alive nearly everywhere.

Freedom at Wellesley

"At Wellesley," Mrs. Bell remarked, "we have no grave problem for we have academic freedom." On the other hand, she cited the fact that at St. John's, all faculty writing had to be checked by the administration before publication.

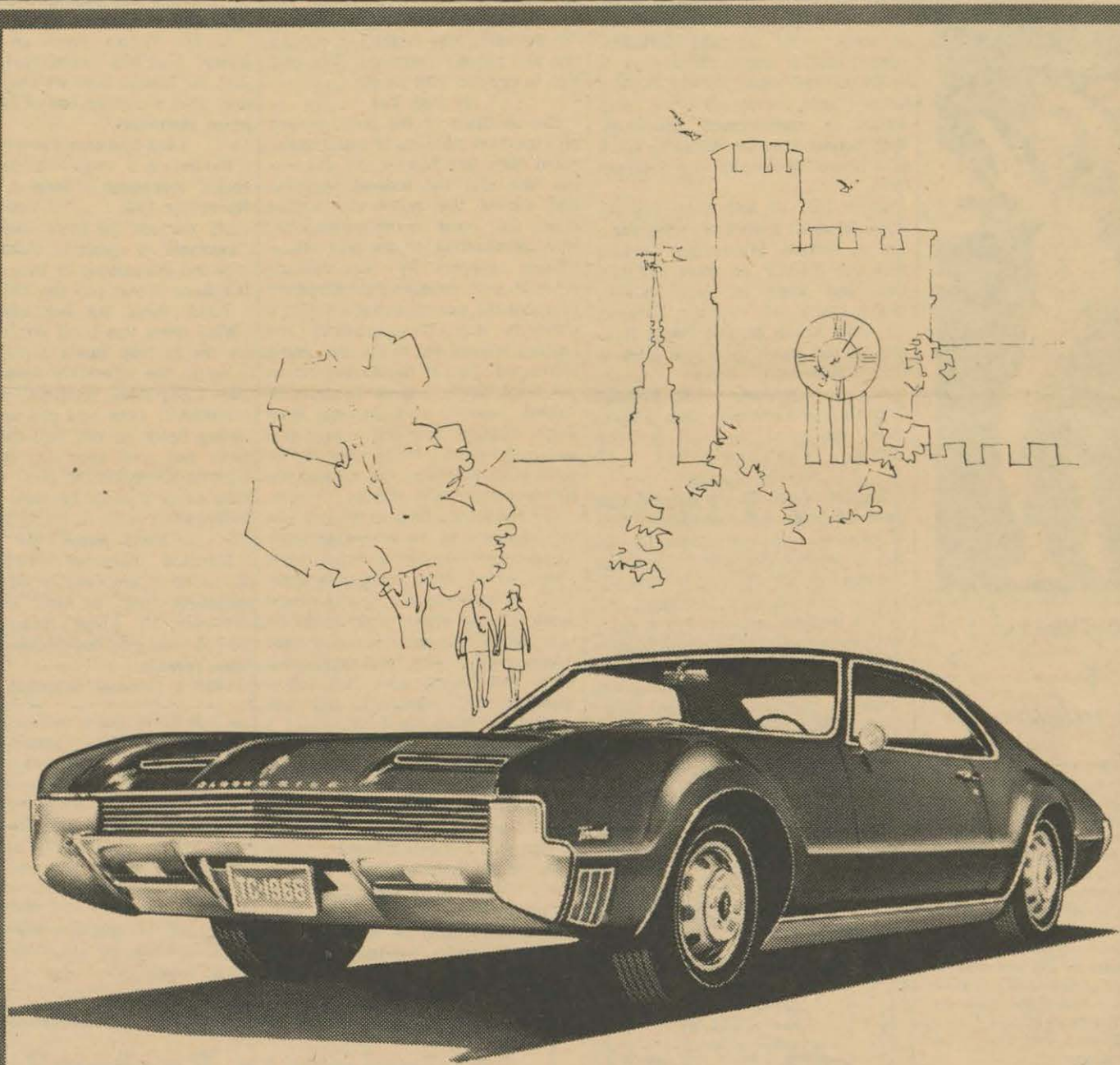
Mrs. Bell pointed out that the AAUP seeks to establish fundamental principles of academic freedom and agreed upon academic principles, with an improved economic status for professors. The statement of principles of the AAUP includes the following points:

a) "The teacher is entitled to full freedom in research and in the publication of the results, subject to the adequate performance of his other academic duties; but research for pecuniary return should be based upon an understanding with the authorities of the institution.

The Professor as Citizen

b) The teacher is entitled to freedom in the classroom in discussing his subject, but he should be careful not to introduce into his teaching controversial matter which has no relation to his subject. Limitations of academic freedom because of religious or other aims of the institution.

Continued on page twelve



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Harvard and Wellesley Join, Perform Lord Nelson Mass

by Kay Williams '69

The Harvard Glee Club and the Wellesley College Choir joined in a presentation of Handel, des Prez, and Haydn last Sunday night.

The Harvard Glee Club began with two antiphonal motets by Jacob Handel (1550-1591) excellently presented, a small choir in the gallery echoing the chancel choir. Two masses in clearly contrasting styles, by Josquin des Prez (1450-1521) and Joseph Haydn (1732-1809) followed.

Evolution of the Mass

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Wellesley Students Aid Registration, Emphasize Need For More Workers

by Peggy Howard '66

Guest Reporter

Just a shack, a front room furnished with a big bed and wood stove, a curtained door into a back kitchen of sorts, stale air and darkness, ragged kids, a scared old woman. A newly painted house, flowers inside a latched gate, carpeted living room within, a well-dressed housewife. Both houses were on the same block of a Negro community in a Southern town.

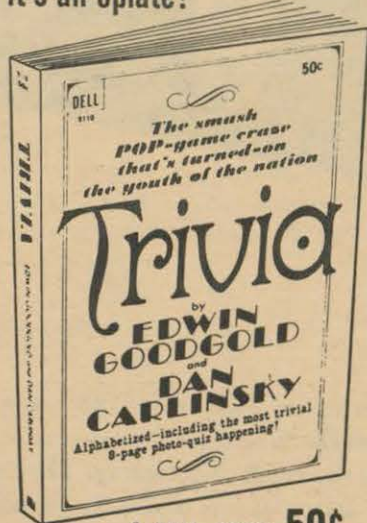
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Meeting Tonight

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Also just out in paperback
FOLK-ROCK: The Bob Dylan Story
A Dell Book • 50c

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No Poll Tax

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Local support by the Jackson NAACP was enthusiastic. Members provided the project members with a place to stay, transportation, and lunches brought out to the area being canvassed. Few of the students from the local Negro college became involved, however, and turn-out at a mass meeting attended was disappointingly small. White men in expensive cars trailed the canvassers, but no trouble was started.

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College _____

Harvard and Wellesley Join, Perform Lord Nelson Mass

by Kay Williams '69

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CO 2-1870

Garis To Speak On Osborne For Modern Theater Seminar

Mr. Robert Garis, associate professor of English, will speak on "The Angry World of John Osborne" at 1:30 p.m., May 2. Mr. Garis, a specialist in English drama and novel, will present the third in a series of four programs comprising a "Seminar in Modern Theatre," sponsored by the Junior Group of The Boston Wellesley College Club. Planned to benefit the Faculty Salary Advancement Fund, the seminar is open free of charge to students.

Professional actors and members of the Wellesley College Theatre Group, under the direction of Mr. Paul Barstow, will perform in conjunction with the lecture. They will present a scene from Osborne's play "The Entertainer."

Edward Albee's play "The Sandbox" will be staged with the final seminar lecture, "The Two Worlds of Edward Albee." The speaker for the May 9 program will be Mr. David Wheeler, director of The Theatre Company of Boston. Mr. Wheeler assisted Albee at The Playwright's Workshop, and directed the Paris premier of Albee's play "The Zoo Story." For two years he was Jose Quintero's assistant at The Circle-in-the-Square in New York.

Other presentations in this series have included Mr. Barstow's discussion of "The Worlds of Modern Theatre" on April 18, and Mr. Michael Murray's lecture on "The Disillusioned World of Jean Anouilh" on April 25. Mr. Murray is director of the Charles Playhouse.

Students Spot "Eerie Speeding Objects" Ponder Spring Visit or Supersaucer?

by Donna Dickenson

(Gasp!) Is it a bird? Is it a plane? Is it fast-flying marsh gas? Or is it Holy Toledo! SUPERSAUCE!

As this week's episode begins, a peaceful dinner for Outing Club and Athletic Association officers and advisors is under way in the College Club. Suddenly from one table breaks a scream: "Jumpin' Jehosaphat! What's that?"

Bounding onto the lawn, craning their necks toward the lake, our heroines see an eerie object speeding through the air. There, about 45°

Campus Freedom..

Continued from page nine

tion should be clearly stated in writing at the time of the appointment.

c) The college or university teacher is a citizen, a member of a learned profession, and an officer of an educational institution. When he speaks or writes as a citizen, he should be free from institutional censorship or discipline, but his special position in the community imposes special obligations. As a man of learning and an educational officer, he should remember that the public may judge his profession and his institution by his utterances. Hence he should at all times be accurate, should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that he is not an institutional spokesman."

Europe Introductory Tour 1966
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CO-ED CAMP

On Cape Cod is seeking qualified counselors for the coming summer. Previous camp experience preferred. Positions open for swimming, small craft, riflery and archery instructors. Good salaries for qualified applicants. Please write to Mark Budd 37 Cedar Street Newton Centre, Mass.

PLAYS

Thursday, April 28

The Theatre Company of Boston presents John Hawkes' "The Wax Museum" and Rosalind Drexler's "The Investigator." The Hotel Touraine. Through Sunday. Performance tonight at 7:30 p.m.

Saturday, April 30

"An Evening of Low Comedy" at the Quincy House Arts Festival. 8:15 p.m. Free.

LECTURES

Saturday, April 30

Lecture on the Greeks and the Romans by Miss Morna Crawford. The Museum of Fine Arts, Boston. 11 a.m. Free.

Sunday, May 1

Lecture on "Density and Humanity" by Dr. Margaret Mead for the Ford Hall Forum. Jordan Hall, Boston, 8 p.m.

S.O. Allocations...

Continued from page eight

tions committee is always open to suggestions and that if any student has information concerning a charity of particular interest, it can be considered for receipt of funds.

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Weekly Calendar

Tuesday, May 3

Lecture-demonstration by Sarah Caldwell, Director of the Boston Opera Company, on Schoenberg's *Moses and Aaron* at Alumnae Hall. 8 p.m. Free.

ART AND MUSIC

Thursday, April 28

Piano Concert by Sylvia Patrick. Quincy House Arts Festival. 8:15 p.m. Free.

Thursday, April 28

Exhibition of prints by Durer and his contemporaries. The Museum of Fine Arts, Boston. 8:15 p.m. Through May 8. Free.

Friday, April 29

Jazz Concert II with Phil Wilson. Quincy House Arts Festival. 8:15 p.m. Free.

Saturday, April 30

The Israeli Students' Organization features the "Four Ayalons." Kresge Auditorium, M.I.T. 8:30 p.m., \$1.50 admission.

Sunday, May 1

Gallery-Go-Round at Boston's In-

stitute of Contemporary Art. Includes 26 different art shows and a beer garden party.

MOVIES

Thursday, April 28

"The Cousins," directed by Claude Chabrol. De Cordova Film Society of Lincoln, Mass. 8:15 p.m.

Brattle — "East of Eden"

Community Playhouse — "My Fair Lady" with Rex Harrison and Audrey Hepburn.

Exeter St., Boston — "A Patch of Blue" with Poitier and Hartman.

Framingham Cinema I — "Rare Breeds"

Cinema II — "The Chase"

Park Sq. — "Darling" with best actress award-winner Julie Christie.

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SAT. AFTERNOON EVENTS, MAY 7 — \$1 TOTAL

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